

NEW BOOKS.

Mr. F. Marion Crawford's latest, "Fair Margaret" (the Macmillan Company) opens with the deliberation of which this gifted and popular author is sometimes capable. For some pages the dialogue and the detail of description, though nicely executed and possessed of an interest inherent and gathered by those who have leisure and due powers of discernment, refuse to admit us to any understanding at all of what is beginning to take place. Lushington, the critic, and the fair Margaret, who could sing linger unadventurously upon the stage. We have the author's assurance of the goodness of Lushington, but Lushington takes his time in bringing this assurance before us obviously. We suspect that the influence of Henry James has descended here, and is finely deterring us, and making us a little irritable.

In time considerable time we come to Mrs. Bonanni, the fat and great Juliet, and to Logotheti, the Greek from Constantinople, who had unfathomable stores of money and artistic discernment. Here the author makes use of that idea of heredity which he has several times so strikingly employed. Bonanni, the daughter of a peasant, ties her nuptial knot at the neck of the table, makes a frankly appreciative noise in eating her soup, and cleans her fingers after ortolans as street children do after a feast of taffy. Logotheti "ate delicately and noiselessly, as Orientals do." Certain other Oriental traits of his, less restrained, more feverish, vehement, primitive, are brought out in the course of the story.

Said Logotheti to Margaret once, when indicating why it was likely that she should attract him: "Do you suppose that if the Sappho Psyche, or the Syracuse Venus, or the Venus of Milo, or the Victory of Samothrace suddenly appeared in Paris or London, all the men would not lose their heads about her—at first sight? Of course they would." We were glad that Margaret sustained this ample compliment, though with appreciation, yet not without a sense of humor. Logotheti had humor, too; he proceeded to explain his illustrative pieces of statuary with marked pleasantry. But Logotheti, as we have indicated, was not a humorist merely. It says at one place, where an encounter between him and Lushington is described: "A little color rose and settled on his cheek bones; and that boded no good in the faces of dark men when they are naturally pale."

His Oriental nature was distinctly threatening at one point. That was where he made love to Margaret in a room secured with double and padded doors. Said Margaret at the critical moment: "For your mother's sake." At that "this hold relaxed, and he turned away." This was after a thunderstorm in which a statue of Aphrodite had "trembled from head to foot twice" the vibration ran down the walls of the house and then came again.

We shall not say how it came out with Lushington. A careful, conscientious Marion Crawford story. It will be liked.

Sketches of Negro Characters.

"Ole Ann" is the initial story which gives the title to a collection of sketches of negro character written by Jeannette Grace Watson in a simple and unassuming style which suggests a foundation in fact. "Ole Ann" is a less distinctive type than some of the other subjects of the sketches, notably Randolph, in "The Day Before Yesterday." Randolph was a "day before yesterday" dandy, a sexton of the church in a quiet little town who had rung the bells for Lee's surrender and had a fund of anecdote and incident of the famous days "before dawn," when all "the quality" went to "the springs" and drank the juleps. "Moses mixed," "You ain't seen de onesd real julep, sah, if you ain't seen de onesd dat Moses makes. When he mixes, it de looks dat solemm you thinks he's makin' de worl, an' when you drink it you thinks you owns de worl—leastways, you ain't got no quarrel wid any one." Miss Watson's book is published by the Seaford Company.

William Satchell's New Story.

Mr. William Satchell's "Toll of the Bush" is an able and original story of a locality and mode of life unfamiliar in fiction. Its charm lies in its freshness and freedom from literary conventions and the dignity and restraint of its dramatic power. The tale is marred in the telling by an unfortunate presentation, the first chapters being occupied with a gallery of apparently unrelated portraits and a series of disconnected dialogues, halting with difficulty disjointed later on these are coordinated into a narrative of remarkable vigor with a dramatic climax which cannot fail to arouse enthusiasm.

The scene of the book is laid in New Zealand and the story is founded upon the superstitious belief of the "bushmen" in the silent strength of the forest, its fatal vengeance upon its despoilers and the life sacrifice inexorably demanded at intervals for its destruction at the hands of man. The theme of the story is the study of the half-breed—the man who fails because he lacks the decision and daring of the single mind. The theme develops into tragedy—in the case of the drunken

PUBLICATIONS.

WOMEN KEEP A SECRET.

AND SO DO THE MEN, FOR THAT MATTER.

Critique on Boston Newspaper Considers Meredith Nicholson's Latest Book, "The House of a Thousand Candles," Remarkable for the Atmosphere of Mystery—Secret Kept to the End.

"THE HOUSE OF A THOUSAND CANDLES" is full of mysteries. There is a most entrancing atmosphere of mystery about the whole book from start to finish. And the best of the whole thing is that the main secret of all is kept to the very last, and is so well kept that nobody can guess it," says the Boston Transcript. "Dowered with the joy of life, of the outdoors, of the springtime, 'The House of a Thousand Candles' has love, mystery and animated action to arouse interest. Marian, the most wayward, the most girlish, the most winsome, the most daring of heroines," says the Chicago Journal.

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It is not necessary to reveal the plot of Mr. Satchell's story. It is quite worth anybody's while to follow it in the book, even if for no other reason than to make the acquaintance of Mrs. Gird, the oracle and philosopher and mother-confessor of "The Bush." The book is published by the Macmillan Company.

Splendid for Young Eyes.

We are grown up, but we feel a remembered stirring of the blood as we come upon the story called "The Face in the Pool," written and the pictures supplied by J. Allen St. John (A. C. McClurg & Co., Chicago). Here are the real things as we used to know them. The Princess Astrella generously confronts us in a frontispiece. She is tall and supple, with gentle, watchful eyes and a long, fat yellow braid. She leads an enormous tiger, only less lovely than herself. The story is told with that rounded and serious art which is necessary to the manufacture of good fairy stories. We are doubters of plenty of solemn things, and it pleases us to think that much important fiction is not so well written as this. The Prince Harold here did everything that could be desired, and it was by reason of his own goodness alone that fairies assisted him. He had an admirable and glittering adventures as could well be thought of. The Christmas gathering parent who overlooks this work will be unfortunate. A fine and satisfying book, well worthy of selection among its kind.

"The Moon Princess," by Edith Ogden Harrison, comes to us from the same publishers. This Princess will interest no end of young and unspoiled readers. She glittered. We shall say nothing of the recommendations of Prince Oswald. The illustrations in color have all the modern animation, grace and vague charm. They are the capable work of Lucy Fitch Perkins. An ample, considerable, good book.

"Teddy Sunbeams," by Charlotte Grace Sperry, comes to us from Paul Elder & Co., San Francisco. Here we have little fables for little housekeepers. The little reader who takes them to heart will find himself well instructed.

A bird knows things. Anybody who doubts it, should read Burton Stoner's "Jim Crow Tales" (The Seaford Publishing

Continued on Eighth Page.

PUBLICATIONS.

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J. F. McGuire Left \$600,000.

The will of James F. McGuire was filed for probate in Brooklyn yesterday. He leaves an estate valued at \$600,000. His widow, Carrie M. McGuire, and the Farmers' Loan and Trust Company are named as executors and trustees. The entire estate is to be turned over to the trustees, who will pay Mrs. McGuire the income as long as she lives. At her death the estate is to be divided, share and share alike, between the seven children.

Can't Show Woman's Photograph. Justice Mearns in the Equity Term of the Supreme Court, Brooklyn, yesterday issued an injunction restraining a trading stamp concern of Manhattan from exposing in their window a photograph of Mrs. Ada T. Rhodes and sent the case to a jury for a settlement of damages.

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